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pronunciation, since it was the plural sign of the language, and in this manner I desire to modify my opinion as stated, l. c., p. 103.

A priori, the Provençal can no more give definite answers to questions of French phonetics, than can the Wallonian to those of the Norman dialect; at the same time, a better understanding of all the possibilities of phonetic development and of the actual facts in the existing patois south of the Charente, must necessarily be very helpful in a consideration of general phonetic problems. I shall await with great interest some realization of the hopes of Professor Koschwitz.

JOHN E. MATZKE.

Johns Hopkins University.

ANGLO-SAXON READER.

An Anglo-Saxon Reader, edited, with Notes and Glossary, by James W. Bright, Ph.D., Associate Professor of English Philology at the Johns Hopkins University. New York: Henry Holt and Company. 1891. 12mo, pp. viii, 385.

It would be ungracious, to say the least, if the writer of this review, who for ten years has been teaching Sweet's 'Anglo-Saxon Reader,' should utter a word of disparagement about it. Sweet deserves the heartiest thanks of every one who has to do with the Philological study of English; and if now and then he has put forth bitter words,—as in the preface to his 'Oldest English Texts,'—who can deny that he has had abundant provocation? Good as his work has been, however, I am inclined to think that the best results will be obtained by our ordinary college classes here in America, if we use from the start the Cook-Sievers 'Grammar' and this new 'Reader' which Professor Bright has just presented to his colleagues. Such a combination insures thoroughness, and yet offers no sharp or sudden difficulties. The phonology in Sweet's 'Reader' is neither detailed nor exhaustive, and is distinctly difficult; and there is a crowded, abrupt fashion in his treatment of the inflections which gives needless trouble. Compare, for instance, his treatment of adjective stems,—where *ēce* is ranged quite without explanation of the reason, under the "short" declension,—with the lucid statements of Sievers.

Let these books, then, be used from the start. The primer or "beginning-book" is of doubtful benefit; a student who is ready to study Anglo-Saxon at all, is quite prepared to use the regular grammar. The time allotted to our subject in any ordinary college course is so meagre that a teacher must in most cases aim at rapid work and speedy results. A dozen paradigms and a few hints on pronunciation give the student basis for translation, which should begin at once; progress thereafter should be marked by three features:—careful translation, with grammatical analysis working gradually up to the difficulties of inflection and phonology; reading at sight; and composition. The last feature is probably neglected in most of our classes; but visitors or members of Professor Zupitza's *Seminar* at Berlin will recollect how much stress is laid by that admirable teacher upon a facility of translating from the vernacular. Passages are given in German to be translated immediately into Anglo-Saxon,—a discipline of evident value. Indeed, a booklet of materials for such exercises would be a goodly offering for some one to make to his profession: not, of course, that we could expect the young lions of original research to hunt this ignoble quarry, but peradventure there be humbler who have borne the burden of instruction and are willing to minister to the lower needs.

To come closer to the subject of this review, I believe that Professor Bright's book will forward the study of Anglo-Saxon in general, and will be a friend and aider of those who would have modern English kept in communication with its chief and proudest sources. For while the university teacher may look forward to a doctor's degree for his pupil, and may insist upon a thorough knowledge of every inch of ground in the field of Old-English philology, it is the problem of teachers in the ordinary American college how they shall make most profitable to the student the hour or two weekly, for perhaps a single year, which he devotes to this study. We tell such a student that his brief course in Anglo-Saxon is not an "intellectual luxury," but rather an almost necessary condition of appreciation in his estimate of English history, English literature and the English tongue. To read in the

original King Alfred's preface to the translation of Gregory's 'Pastoral Care' is to come closer to the heart of English patriotism, to get a deeper insight into the meaning of Germanic supremacy in modern history, than could be done by reading volumes of ordinary comment. The 'Battle of Maldon' is itself a liberal education. We owe thanks to Professor Bright for retaining these and other favorites, and for resisting the temptation to seek a flavor of originality by pushing the claims of new candidates. The additions, however, are good,—particularly the "Conversion of Edwin." With regard to verse, the "Phoenix" is properly chosen; though I am bound to confess some lack of appreciation for its much praised grace and beauty. It is well that no extract is given from the 'Béowulf': though I should have been glad to find the passage of 'Exodus' (Grein, vii,=vv. 446-515), which describes in such true Germanic fashion the ruin of the Egyptian host, and contains the most nervous metaphor in the whole range of our early poetry:

... *rodor swipode*
meredéaða mæst . . .

By the way, has no comparing soul, such as are so busy in these latter days, hit upon the parallel between this famous picture of ocean raging like an angry warrior,—

gārsecg wēdde,
up ātēah, on slēap . . .
fāmigbōsma flōdwearde slōh
unhlēowan wæg alde mēce . . .

and the pulsing rhythm of Swinburne's chorus in 'Erechtheus,' where a battle on land and the onrush of a flooding ocean are described in absolutely interpenetrating allegory? Take such phrases as "the lips of the rearing breaker with froth of the manslaying flood"; "the terror and thunder of water that slays as it dies"; or these lines:

"And the meadows are cumbered with shipwreck of chariots
that founder on land,
And the horsemen are broken with breach as of breakers,
and scattered as sand. . . .
And the clang of the sharp shrill brass through the burst of
the wave as it shocks,
Rings clean as the clear wind's cry through the roar of the
surge on the rocks"

How like they are, and how different; and

what a pretty study in the evolution of poetical style! The omission of an extract from the 'Béowulf' is good, for the simple reason that the 'Béowulf' should always be read as a whole. True, if there is a chance to read the 'Elene,' say, between the 'Reader' and the 'Béowulf,' good; but if time is limited, let the student dash manfully into the churning breakers of our old epos, with all the spirit of Leibnitz's maxim that to the enthusiast hard things are easy and easy things are hard. It is manslaughter to drag a class through the 'Elene,' if no compensation follow in the shape of the 'Béowulf.' Even in longer courses and with ample leisure, a very small portion of those half-childish paraphrases will suffice. 'Widsið' is supremely interesting for its incidental relations; 'Déor' justifies itself; the 'Wanderer' and the 'Seafarer' and the 'Ruin' are preliminary studies to the 'Poema Morale' or Gray's more famous poem, and are amply worth our reiterated study; 'Maldon' and 'Brunanburh' belong with 'Chevy Chase' and 'Agincourt'; but, saving magnificent 'Judith' and a few passages like that from the 'Exodus,' these biblical paraphrases, and the other religious poems, with their incongruous mingling of battle-music and nursery-hymns, remind us of some heavily armed and sword-clanking dragoon pushing a perambulator.

While Professor Bright has thus given us a sort of anthology, he has not lost sight of his prime intention; he has kept his eye upon the needs of the student of Anglo-Saxon in and for itself. In this regard, text and notes, excellently done, are supplemented by a careful glossary; this has been a weak side of previous Readers, but is here worked out with obvious care. References are given to the various forms of a word, and case or tense is specified. An appendix contains Lactantius *de Ave Phœnice*,—a capital chance for the student to contrast not only the style and syntax of Latin and early English, but to institute more elaborate and detailed comparisons. Appendix ii, on Anglo-Saxon versification, is a careful and welcome summary of the conclusions reached by Sievers in his well-known investigations. A third appendix, with brief account of Anglo-Saxon poetical style, the kennings and parallelisms, would have been

useful. Moreover, it seems here and there that the notes are too scanty; not in the way of translation or grammatical comment, but in the matter of facts and historical or antiquarian interests. For example, the dramatic story of Cynewulf and Cyneheard is of great interest for its incidental description of an Anglo-Saxon house; references to Tacitus and other early Germanic sources, with a quotation or two from authorities not accessible even to the main body of teachers, would be helpful indeed. Still, we must not ask the maker of such a book to ride all these hobbies; and we are reminded that a teacher is grateful nowadays if the text-book leaves him any chance to impart a fresh bit of knowledge.

I have had neither time nor inclination for mere error-hunting; and, indeed, the English reviewer in the *Academy* brought back little from his quest. Treasure trove of this somewhat ungracious sort should be collected by teachers who use the book and put it to a true test, and are willing to send their discoveries and suggestions directly to the author. This the present reviewer promises to do. Meanwhile, it is ground for congratulation among teachers that a student of English philology may begin his work with such a text-book, and may feel from the start the guidance of good taste and sound scholarship.

FRANCIS B. GUMMERE.

Haverford College.

FRENCH LITERATURE.

La Perle Noire par Victorien Sardou and *Le Voyage autour de ma Chambre* par Xavier de Maistre: Edited with Lives of the Authors, Vocabulary, Notes and Composition Exercises by J. SQUAIR, B. A., Lecturer in French in University College, Toronto, and J. MACGILLVRAV, Ph.D., Professor of Modern Languages, Queen's College, Kingston. Toronto: W. J. Gage & Co., 1891. xi, 322 pp.

EDUCATIONAL authorities in Canada, evidently in the effort to bring some uniformity into the requirements in modern languages for admission to the universities, have prescribed these two works for what they term "the High School Leaving and University Matriculation Examination." The present edition has been

prepared in response to that requirement and annotated with special reference to it. It is a neat little volume, in good clear type, containing, besides the text, short biographical sketches of the authors, a good vocabulary, ample notes and a valuable and instructive set of composition exercises based on the idioms in the texts.

The selection of these two texts for the University Matriculation Examination is, no doubt, a happy one, since both are fine specimens of later French prose, clear and pure in style and well adapted, especially the narrative version of 'La Perle Noire,' to the practical study of the language by those who have already had some training in French. The editors have done their work well. The biographical sketches are good, but we venture the suggestion that they are too short. De Maistre gets two small pages, Sardou five. Even beginners, and certainly High School students and incoming University men, would appreciate and profit by a more extended account of the literary character and importance of the authors. The notes are quite elementary and well suited to the needs of beginners, except in that they often give more help—especially by translating too much—than is necessary or advisable even for beginners. Students advanced enough to attempt these texts at all do not need to have words and phrases like *plus vite*, *malheureusement*, *la foudre est tombée*, *bonnes à rien*, *deux fois par jour*, *sans laisser trace*, *sans encombre*, *il faut qu'il ait*, *et tout me dire*, etc., translated for them in the notes, or to be told that *tu*, *toi*, etc., are used in familiar address. A large number of omissions, discovered unfortunately too late, have rendered the "Addenda to Vocabulary" necessary and the texts still contain a good many words not found in either Vocabulary or Addenda.

The "composition exercises" are an interesting and valuable addition. The editors have picked out the idioms and peculiar expressions occurring in each page of the texts, and, with slight changes, have skillfully wrought them into eight or ten English sentences for re-translation into French. These exercises, if written at intervals as the student progresses through the text, cannot fail to be of much